

PUCCINI'S

# La Bohème

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MESSAGE FROM THE  
MINISTER FOR ARTS, CULTURE  
AND THE GAELTACHT  
MR. MICHAEL D. HIGGINS, T.D.



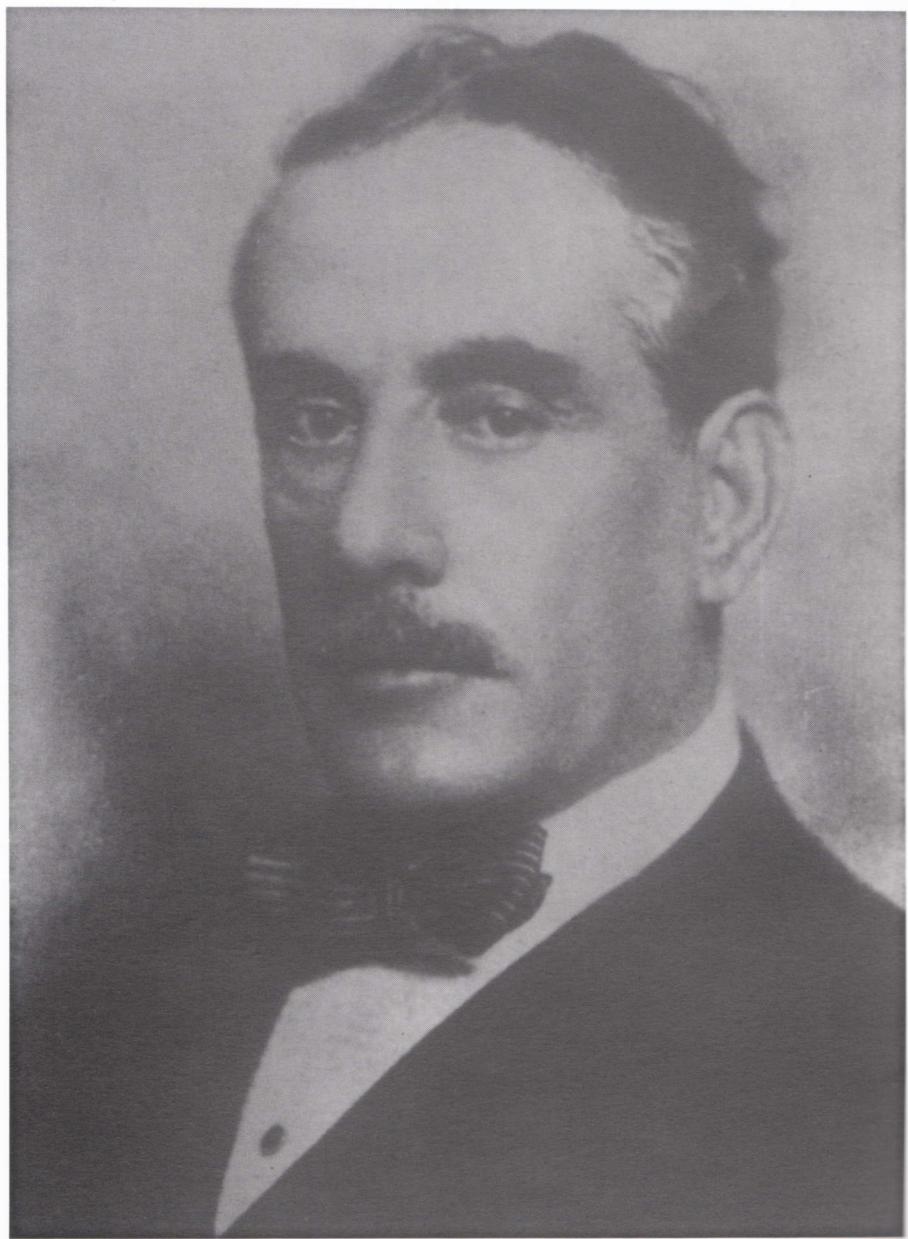
It is a great pleasure for me personally, and as Minister for Arts, Culture and the Gaeltacht, to congratulate Opera Ireland on becoming the country's first professional national opera company.

Ireland as a nation has had an impact on the world of the arts that is disproportionate to its size as a country. Throughout the world the names of the famous figures of Irish literature, such as Maria Edgeworth, James Joyce, Wilde and Shaw are widely known. The paintings of Jack B. Yeats have received international recognition. Yet Irish opera has not enjoyed the same international success as its counterparts in other areas of the arts. Opera Ireland intends to redress this imbalance and to reflect accurately Ireland's place and role in the world of modern opera. An ever increasing number of Irish singers are achieving success in the opera houses of Europe and beyond, but are rarely heard by Irish audiences. Opera Ireland will endeavour to make performance opportunities available to these performers and to facilitate Irish audiences who are eager to see performances of the highest standards given by Irish artists.

Opera Ireland also intends to create training and employment opportunities in the equally crucial areas of technical presentation and production. The availability of a pool of highly qualified and experienced experts in these fields will help to establish Ireland as a centre of excellence for opera and in so doing, make opera more attractive and accessible to the widest possible audience.

The current productions of *La Bohème* and *L'elisir d'amore*, coupled with next spring's *Macbeth* and *Marriage of Figaro*, constitute an ambitious programme which I am confident will excite and stimulate Irish audiences. I wish all those involved in this programme every success. I would also like to take this opportunity to wish Opera Ireland continuing success for the future.

*Michael Higgins*



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# OPERA IRELAND

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presents

# La Bohème

Opera in four acts  
SUNG IN ITALIAN

Giacomo Puccini

Libretto by Giuseppe Giacosa and Luigi Illica  
after Henri Murger's novel *Scènes de la vie de Bohème*

Conductor Rico Saccani

Director Daniel Slater

Choreographer/Asst. Director Vanessa Gray

Lighting Designer Paul Keogan

DGOS Opera Ireland Chorus  
Chorus Master Fergus Sheil

RTÉ Concert Orchestra (*Leader* Michael d'Arcy)  
by kind permission of the RTÉ Authority

GAIETY THEATRE, DUBLIN

November 27 and 29; December 1, 3, 5 and 7, 1996 at 7.30 pm

There will be intervals of 20 minutes each after Acts 2 and 3

*Edition:* Casa Ricordi – BMG Ricordi Spa, Milan

*Surtitle translation:* David Edwards (by arrangement with the Royal Opera, Covent Garden)



General Manager David Collopy

Grant-aided by the  
Arts Council



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# CAST

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Mimi, <i>a seamstress</i>	Maria Spacagna
Rodolfo, <i>a poet</i>	Maurizio Comencini
Musetta, <i>a grisette</i>	Kathryn Smith
Marcello, <i>a painter</i>	Andrea Zese
Colline, <i>a philosopher</i>	Gerard O'Connor
Schaunard, <i>a musician</i>	Andrea Piccini
Benoit, <i>a landlord</i>	Philip O'Reilly
Alcindoro, <i>a state councillor</i>	Philip O'Reilly
Parpignol, <i>a toy vendor</i>	Anthony Norton
Customs sergeant	John Morrisey
Customs officer	Jeffery Ledwidge
Repetiteur	Mairéad Hurley
Stage Manager	Alison McArdle
Assistant Stage Managers	Michelle Daly Joanne Hughes

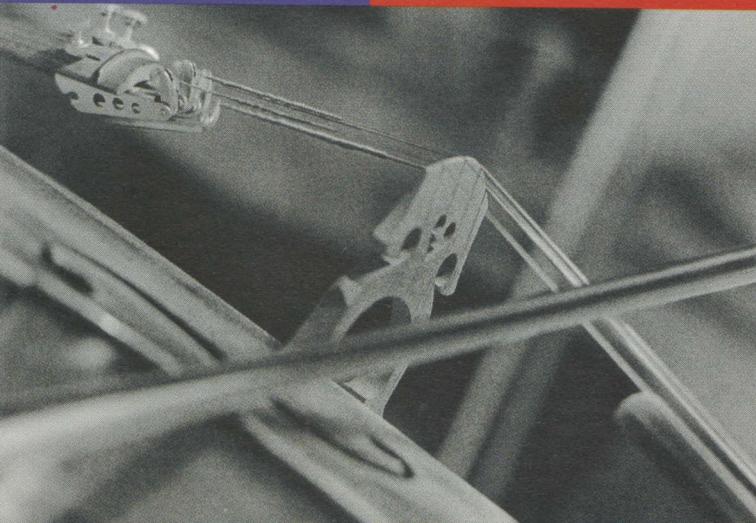
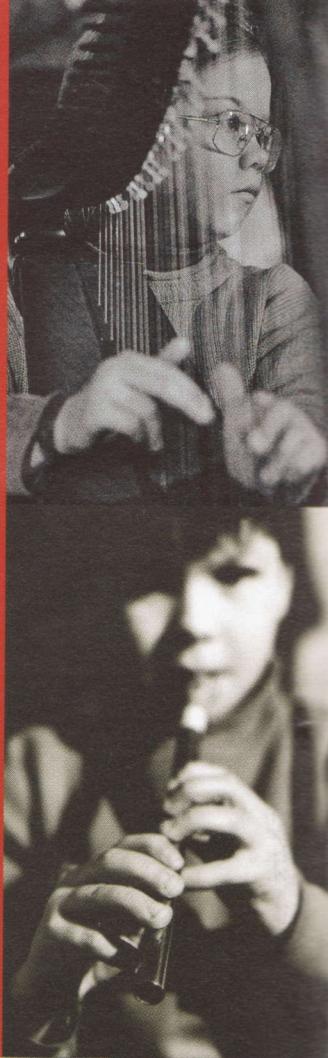
*La Bohème* was first performed at Teatro Regio, Turin, on 1 February 1896.

The first Dublin performance, sung in English, was given by the Carl Rosa Opera Company at the Gaiety Theatre in August 1897. The first DGOS production, sung in English, was at the Gaiety Theatre on 21 May, 1941.



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**SOPRANOS**

Eileen Bardin  
Anne Deegan  
Shayron Hobbs  
Elizabeth Woods  
Niamh O'Brien  
Sylvia O'Brien  
Sandra Oman  
Mary O'Sullivan  
Róisín Toal

**MEZZO-SOPRANOS**

Sandra Gudgeon  
Johanna Higgins  
Maggie Killian  
Marie Ledwith  
Olivia McCann  
Melanie McGrane  
Tara O'Reilly  
Dearbhla Walsh

**TENORS**

Brian Carr  
Tom Cregan  
Frank Dunne  
Kevin Ferguson  
John McKeown  
Ciaran Nagle  
Joe Roche  
John Scott

**BASSES**

Des Capliss  
David Darcy  
Jeffery Ledwidge  
John Morrisey  
Conor O'Reilly  
Paul Sheehan

**CHILDRENS CHORUS**

Ruth Acheson  
Kairin Bohn  
Alison Carroll  
Deirdre Casey  
Benedict Connolly  
Stephaine Dwyer  
Joseph Hannevig  
Donal Keaveney  
Tara Mannerling  
Jennifer McMahon  
Carol O'Connor  
Julia O'Donnell  
Ronan O'Dubhghaill  
Rossa O'Reilly  
Niamh Tormey  
Daire Traynor  
Aisling Traynor

**SUPERS**

Jennifer Barry  
Hazel Collier  
Niamh Gleeson  
Louis Lovitt  
Tony McKenna  
Garret McKeown  
Anna Platt

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## CREDITS

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*Opera Ireland would like to acknowledge the assistance of the following*

Scottish Opera, for sets, costumes and properties

*Cover illustration:* Bill Hollingsworth (design)  
Frank Dunne (photography)

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Steven Molloy, Abbey Theatre

Ms Maeve Widger

*With special thanks to:*

Mr Jim Somers – Ernst & Young  
Aisling Technology



Opera Ireland would like to acknowledge the major role played by Radio Telefís Éireann in furthering the provision of popular opera produced to a high international standard.

Since 1950, RTÉ has made its orchestras available for the twice-yearly opera seasons at a subsidised rate. The motivation and commitment of its individual orchestral players adds greatly to the public's enjoyment of our opera presentations.

Through both its outlets, RTÉ continues to promote and encourage all art forms. We are particularly grateful to all our friends in TV and Radio broadcasting who support us through coverage of our events.

Opera Ireland is equally appreciative of the unequivocal support of the RTÉ Authority, the Marketing Department and the administration and public relations team in the Music Department.

# RTE CONCERT ORCHESTRA

PRINCIPAL CONDUCTOR: Proinnsias Ó Duinn

## Ist VIOLINS

Michael d'Arcy - Leader  
Michael Healy - Co-Leader  
Mircea Petcu  
Pamela Forde  
Sunniva Fitzpatrick  
Eileen Murphy  
Ruth Murphy  
Therese Timoney

## 2nd VIOLINS

Elizabeth Leonard  
Paul O'Hanlon  
Jennifer Murphy  
Jennifer Travers  
Arthur McIver  
Donal Roche

## VIOLAS

Padraig O'Connor  
Ruth Mann  
Thomas Kane  
Michelle Lalor

## CELLOS

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Annette Cleary  
Catherine Behan  
Hilary O'Donovan

## BASSES

Martin Walsh  
Seamus Doyle

## FLUTES

Elizabeth Petcu  
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## OBOES

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Michael Seaver  
Jean Duncan

## BASS CLARINET

Deirdre O'Leary

## BASSOONS

John Leonard  
Carole Block

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David Carmody  
Declan McCarthy  
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Patrick Kennedy

## TIMPANI

Richard O'Donnell

## PERCUSSION

Paul McDonnell  
Tony Kavanagh  
Lloyd Byrne  
Paul Maher

## HARP

Anne-Marie O'Farrell

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Piccolo	-	Susan Doyle
Piccolo	-	Eilis O'Sullivan
Trumpet	-	Eoin Daly
Trumpet	-	John Walsh
Side Drum	-	Liam O'Driscoll

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### HEAD OF ORCHESTRAS / PERFORMING GROUPS

Simon Taylor

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Sam Ellis

### PLANNING CO-ORDINATOR

Niamh Killeen

### LIBRARIANS

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Laurie Cearr

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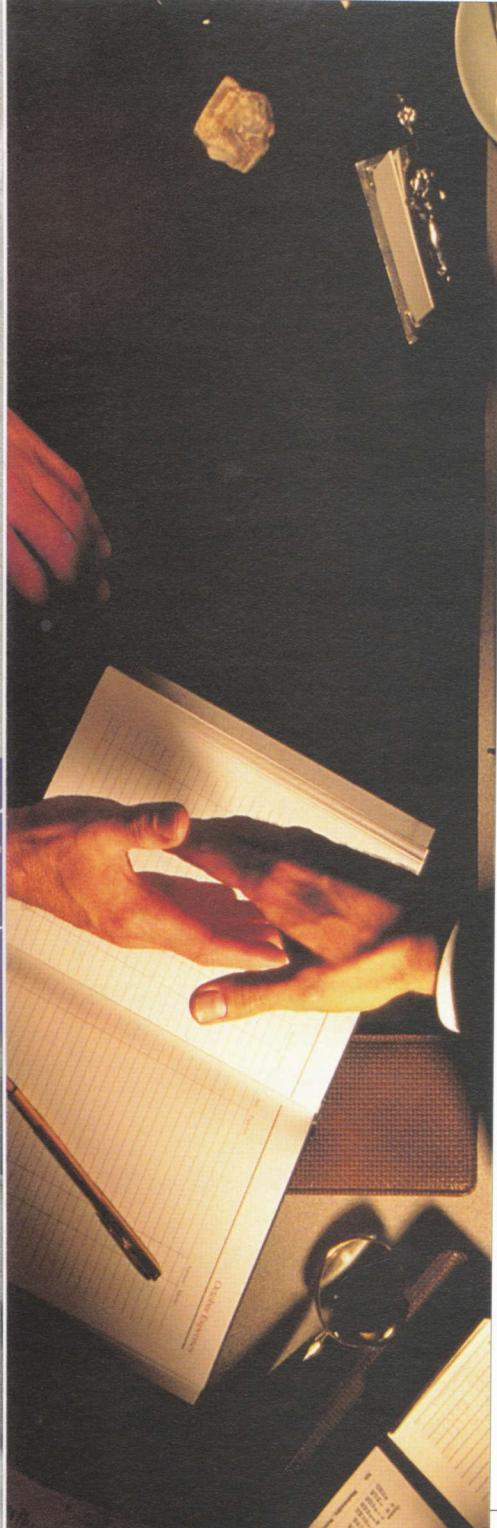
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# SYNOPSIS

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## ACT ONE

It is Christmas Eve and the snow-covered roofs of Paris can be seen from the large window of a humble garret in which four Bohemians live. Two of them – Rodolfo a poet, and his friend Marcello, a painter – are trying to work, but as they have no money for fuel the room is intensely cold.

Marcello works on his painting, "The Crossing of the Red Sea", complaining that its waters make him feel numb, while Rodolfo looks in disgust at the city's smoking chimneys and surrounding snow-laden forests, wondering at the idleness of their stove (*Questo mar Rosso*). Laying down his brush, the painter sighs that his fingers are as frozen as the ice box which is Musetta's heart, leading them to muse that "Love is a stove that consumes too much...too fast: man the kindling wood that burns in a flash and woman the andiron that looks on."

In desperation, Rodolfo decides to sacrificially burn the "fiery" script of one of his plays, and as they warm themselves by the scant blaze, Colline, the philosopher of the group, enters. He throws onto a table a pile of books he claims down-heartedly he has been unable to pawn. Surprised to see a fire, he joins his friends by the stove, as Rodolfo bewails the death of each act of his play: "In that dying blue flame an ardent love scene goes up in smoke!" - and as a page crackles, "There were kisses there!" (*In quell'azzurro guizzo languente*). They are applauding the play's sputtering finale when Schaunard, a musician and the fourth member of the group, comes in with food, wine and cigars, and a bundle of wood (*Legna! Sigari! Bordo!*). He throws some money on the floor and the others stoop to collect the coins, proclaiming him "king",

then set out the provisions and put wood on the fire, as Schaunard tries to tell them how he came by the money: "Now I'll tell you: this gold, or rather, this silver has a story behind it. . ." (*Or vi diro: quest'oro o meglio argento ha la sua brava istoria*) but his explanation goes unheeded as the others prepare for a feast. Exasperated he calls a halt to their activities and proclaims the delicacies are to be kept for the dark, gloomy days in the future. As it is Christmas Eve, the Latin Quarter is full of food and merriment and he suggests they drink at home, but dine out. Opening a bottle of wine, they lock the door and settle down in front of the fire; but as they begin to relax there is a knock at the door.

It is Benoit, the landlord, demanding rent for the last quarter. Reluctantly they let him in and offer him a drink. Reassured by the sight of money on the table, he accepts. As the wine loosens his tongue, they tease him about his conquests with women, encouraging him to boast until finally, learning that he has a wife, they pretend to be indignant at his shameless behaviour and command the reprobate to leave. Having thrown him out - without his money - Marcello hints that a little blackmail has paid the rent! It is customary to share their money, and having divided Schaunard's earnings, they decide to leave for the Café Momus in the Latin Quarter. All, that is, except for Rodolfo, who says he has a magazine article to finish, but promises to complete it in five minutes (*Io resto per terminar*). He holds a lit candle for his friends so they can descend the darkened stairs, then returns to the room, sets the candle on the table and sits down to write. Before long he tears up the paper and throws his pen down, complaining "I'm not in the mood" (*Non sono in vena*) when he hears a timid knock on the door. He asks "Who is

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there?" (Chi e la?) and from outside comes the reply: "Excuse me...please...my light has gone out." (Scusi ..Di grazia, mi s'e spento il lume.)

Opening the door, he encounters an attractive, but very frail young woman standing before him with a candle in one hand and a key in the other. He invites her in, and noticing her pallor and breathlessness, asks if she is ill. She begins to explain that it is the climb up the stairs, but before she can finish, she faints into his arms - the candle and the key falling to the floor. Rodolfo, very concerned, fetches water to sprinkle her face, and when she comes to, helps her into a chair near the fire. He offers her a little wine and as he watches her sipping it, is overcome by her beauty. Finishing the drink, she rises, seemingly in a hurry to leave, and asks him again for a light for her candle. Rodolfo obliges and bids her good night, but she reappears at the door asking where she left her key. (Oh! sventata, sventata!). Rodolfo bids her to come back inside lest her candle is again extinguished by the draught. As he says this, the candle blows out and before he can relight it, his own goes out, leaving them both in moonlit darkness to search the floor for her key. She apologises for being such a tiresome neighbour, but he assures her she is not a nuisance - and when he finds the key, he slips it into his pocket. Guided by her voice he moves towards her, claiming he is still searching.

His hand meets hers and he clasps it. As the girl starts with surprise, Rodolfo exclaims: "Your tiny hand is frozen ! Let me warm it." (Che gelida manina!) She tries to withdraw her hand, but he hastily beseeches her to allow him to introduce himself: "Who am I? I'm a poet. " (Chi son? Chi son? Sono un poeta.) He tells her how he lives and of his dreams and fancies, then begs her to tell him

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about herself. Hesitantly, she complies: "Yes. They call me Mimi" (Si. Mi chiamano Mimi), and says she is a seamstress who enjoys embroidering lilies and roses, for they speak of love as does his poetry. She lives alone, and longs for the first kiss of Spring. Apart from that there is nothing else to tell, except that she is his neighbour come to bother him.

They are interrupted by his friends calling from the street below. Impatiently Rodolfo opens the window to assure them he won't be long. He explains he has someone with him and that he will join them soon at the cafe. The others discreetly depart, in the knowledge he has found his "poem" and when he turns, he sees Mimi's face bathed in moonlight, highlighting her frail beauty. Rodolfo is entranced: "Oh gentle girl" (O soave fanciulla), and takes her in his arms declaring his love for her: "Oh sweet face....already my heart throbs in sweetest ecstasy." (O dolce viso. ... Fremon gi   nell'anima le dolcezze estreme.) Mimi, touched by his love and tenderness, murmurs "Love, you alone can command!... Oh! how sweetly his fond words touch my heart!" (Ah! Tu sol comandi, amor!. . .Oh.! come dolci scendono le sue lusinghe al core!) As he kisses her she shyly reminds him his friends are waiting; then, hesitantly, asks if she could go with him. Though reluctant to leave, he agrees, and arm in arm they walk to the door, passionately declaring their love for each other.

## ACT TWO

Chrilstmas Eve and the Latin Quarter is crowded. Hawkers are calling out their wares, (Aranci, datteri! Caldi i marroni!) women and children are shouting; soldiers, street urchins, students and gendarmes all contribute to the cheerful din of the hustling,

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bustling crowd. Rodolfo's three friends have separated. Colline is having an overcoat repaired; Schaunard is buying a pipe and a horn, and Marcello is flirting with all the girls on the street. Rodolfo and Mimi arrive and enter a milliner's shop, shortly emerging with a pretty pink bonnet for Mimi, which Rodolfo claims suits her dark hair. As they make their way to the cafe, Rodolfo notices Mimi eyeing some students and admits, when she asks if he is jealous, that a man in love is always suspicious (*Chi guardi?*). She disperses his doubts by affirming her happiness and they join his friends who have now gathered at a table outside the *Café Momus*, where he introduces her: "This is Mimi...I am the poet and she is the poetry. From my brain springs songs, from her fingers flowers, from out exultant souls springs love!" (*Questa è Mimi.*) Parpignol, the toy-seller, can be heard approaching, and as they start to order their meal, he passes by with a crowd of children and scolding mothers. When he leaves, Marcello compliments Mimi's new bonnet. She explains that Rodolfo read her deep wish for it and such a man knows love. Colline and Schaunard agree, but Marcello scoffs at the illusions of lovers. Rodolfo and Mimi claim that love is sweeter than honey, but Marcello decrys it as gall! Fearing she may have offended Marcello, Rodolfo hastens to inform her that his friend mourns a lost love.

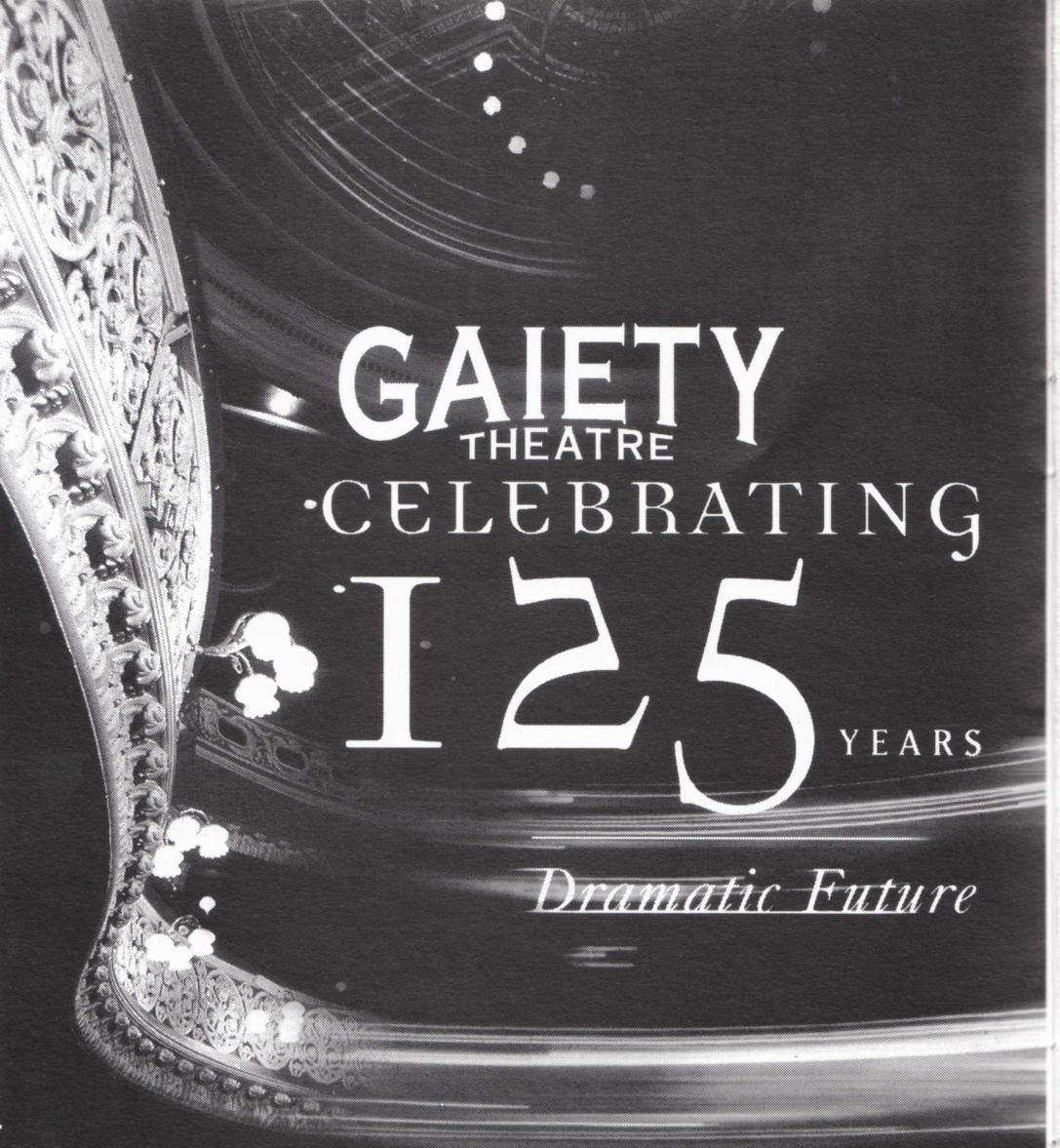
They raise their glasses for a toast, but Marcello averts his attention to an extremely pretty, coquettish-looking young lady who approaches the cafe accompanied by a pompous, over-dressed and fussy old man, Alcindoro. All Marcello can say is "Her!" (*Essa!*) while his friends chime in, "Oh! Musetta!". Everyone in the cafe stops to watch the stylish woman as she seats herself at the table next to them, her companion

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complaining that she has him running everywhere. Mimi is curious to know who the lady is, and receives her answer from an embittered Marcello, who says her name is "Musetta" but her surname is "Temptation!" (*Il suo nome è Musetta . . . cognome: Tentazione!*) He claims her vocation is similar to that of a compass needle, as she turns frequently, changing her lovers and her love. He compares her to a bloodthirsty bird who eats hearts - including his! It is obvious that Musetta and Marcello are lovers who have quarrelled - but are still very much in love.

Musetta is furious because they are all ignoring her, especially Marcello. (*Tu non mi guardi!*) In an attempt to attract his attention, she shouts to the waiter that her plate is unclean and throws it noisily to the ground; while Alcindoro reminds her to remember her manners and speak softly - he has his good name to consider! Snubbing his protests, Musetta begins to talk aloud to Marcello under the pretence of speaking to her boring companion. She accuses him of not looking at her and taunts that his heart is pounding, while an unwary and embarrassed Alcindoro tries to still the protests he thinks are put to him!

The friends are bemused, as Marcello studiously continues to ignore her. Challenged by his indifference, she proclaims: "As I walk along the street, people...survey my beauty...and I enjoy the subtle longing in their eyes...and you who know. . .remember and suffer, why do you avoid me? . . . I know you will not admit your pain . . . but you feel like dying." (*Quando men vo'soletta per la via.*) In the following interplay, Mimi pities the girl who she can see is madly in love with Marcello, and declares again her own love to Rodolfo, who explains that "it is a feeble love



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that cannot avenge affronts." (É fiacco amor quel che le offese vendicar non sa!) Schaunard whispers to a dubious Colline, who claims he would much prefer a pipe and a Greek text to a beautiful woman, that the trap Musetta is setting is as sweet for the one who falls into it.

A confused Alcindoro is still trying to quiet Musetta, who, seeing that Marcello is weakening, decides to rid herself of her bumptious companion by complaining of a pain in her foot caused by a tight shoe, and sends him off to a nearby shoemaker to fetch her another pair. A defeated Marcello admits to himself that her memory is not dead and were she to knock at the door of his heart, he would open it to her. "My young love. . ." (Gioventi mia.) When Alcindoro has left, she cries: "Marcello!" Smiling, he replies: "Siren!"

A waiter brings the bill, which the friends claim is very expensive. (Caro!) Schaunard, learning the others are broke, complains he hasn't enough money and wonders where it has all gone. The crowd, meanwhile, has diverted its attention to the sounds of a marching parade. Musetta, aware of the plight of her friends, asks the waiter for her bill and amidst all the excitement tells him to make one bill of the two, informing him that the gentleman who was with her will pay for all of it on his return. (Presto, sommate quello con questo!) Musetta and Marcello, now fully reunited, hasten to leave before Alcindoro arrives back. As Musetta is shoeless, Marcello and Colline lift her shoulder-high to follow the parade, with a rousing cheer from the onlookers as they depart. Rodolfo and Mimi walk behind arm in arm, followed by Schaunard - accompanying them on his new horn - and the milling crowd. Alcindoro, returning to the Cafe, is dumbfounded to find

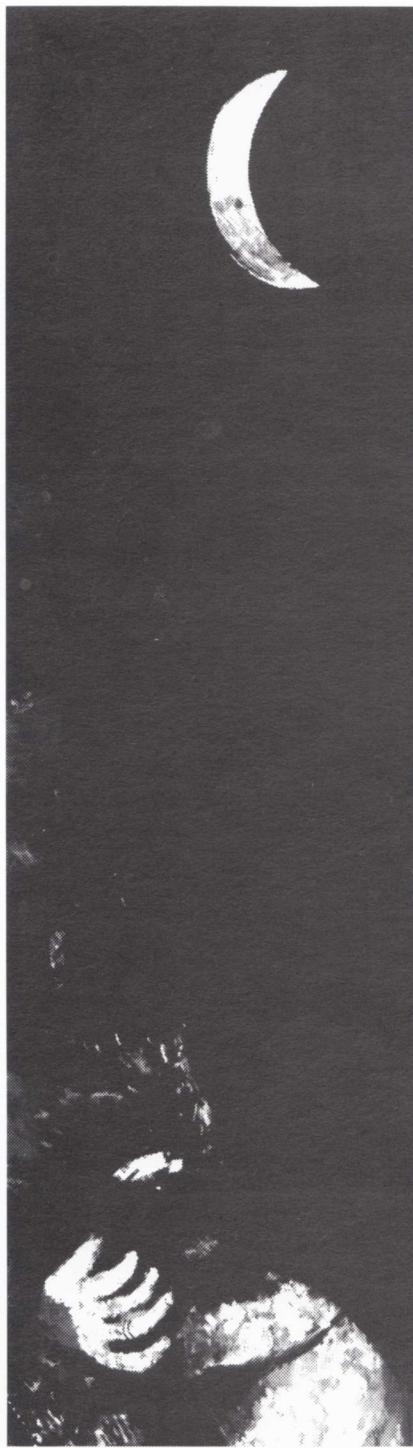
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Musetta has gone, and collapses into a chair when he sees the amount of the bill she has left behind.

INTERVAL - 20 minutes

### ACT THREE

On the main road between Orleans and Paris there is a toll-gate, beyond which is a tavern. The signboard of the tavern features Marcello's painting of "The Red Sea". From within the tavern come sounds of revelry, while outside in a freezing February dawn customs men are gathered around a brazier in the snow trying to keep warm. Various tradespeople are waiting to be admitted to the city. (Ohè lá, le guardie! Aprite!) When the gate opens and they have passed through, Mimi appears, looking very frail and ill. She is frequently racked by a hacking cough, and now and again leans against a tree for support. She asks to be directed to the tavern where a painter is working and, having found it, asks a serving girl to find Marcello for her. After his initial surprise at seeing her, Marcello proclaims that he and Musetta have been at the inn for a month: he painting signboards and Musetta teaching singing. He invites her in out of the cold, but when she learns that Rodolfo is there also, she refuses to go inside, imploring that she needs his help. (O buon Marcello aiuto! Aiuto!) She explains that Rodolfo loves her, but he is consumed with jealousy. The smallest thing makes him suspicious and angry: "Rodolfo loves me, he loves me, but avoids me. (Rodolfo, Rodolfo m'ama. Rodolfo m'ama e mi fugge.) Marcello's advice is that they cannot live together under such circumstances, for "songs and laughter ... are the flowers of love." (Canti e risa.) She agrees they must separate for peace of mind, but they are finding it difficult. Reluctantly



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Derry 13 Feb, Enniskillen 15 Feb,  
Coleraine 17 Feb, Dublin 21 & 22 Feb,  
Galway 25 Feb, Dundalk 27 Feb,  
Tralee 1 March, Limerick 4 Mar,  
Kilkenny 6 Mar, Cork 8 March.

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Marcello agrees to help and goes to wake Rodolfo, who is asleep on a bench inside the tavern. Marcello points him out to Mimi through a window, but as he does so, she is besieged with a cough and explains to a concerned Marcello that it is only weariness. At that moment he sees Rodolfo stand and walk towards the door. Mimi is alarmed and Marcello persuades her to go home, rather than make a scene at the inn.

Rodolfo appears, looking for Marcello, (Marcello, finalmente!) but doesn't see Mimi who is hidden in the shadows. He proceeds to tell him that he wants to leave Mimi, saying he is bored with the relationship. Marcello accuses him of jealousy, which is becoming tedious. In defence Rodolfo exclaims that "Mimi's a flirt who trifles with them all" (*Mimi è una civetta, che frascheggia con tutti*), but Marcello doesn't believe him and questions him further until finally Rodolfo admits that he loves her more than anything in the world, and that the real problem is Mimi's illness. (*Mimi e tanto malata!*) Every day she worsens and he fears for her life. He blames himself, because his room is draughty and cold, and he can't afford to heat it. Mimi, overhearing their conversation, is stunned by this revelation. "Alas, must I die?" (*Ahimè, morire?*) Her violent coughing and sobbing reveals her presence and, surprised, Rodolfo rushes to her, realising she has overheard everything (*Che? Mimi! Tu qui?*) He tries to comfort her by explaining his fears are exaggerated, that there really is nothing to worry about. He wants her to go inside where it is warm, but she refuses, fearing the atmosphere would choke her, and says goodbye. (*Addio! Che! Vai?*) Marcello, in the meantime, hears Musetta laughing and rushes inside, accusing her of flirting. This begins a violent quarrel which eventually ends up outside and their angry words mingle with the

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tender scene between Rodolfo and Mimi as now both couples agree to separate Musetta and Marcello in anger, but Rodolfo and Mimi with only regrets and no recriminations: "Goodbye to our sweet waking in the morning!" (*Addio, dolce svegliare alla mattina!*) The differing temperaments of the two couples are clearly demonstrated as Musetta and Marcello hurl abuse: "You house painter" (*Pittore da bottega!*) "Viper" (*Vipera!*) "Toad!" (*Rospo!*); while frail Mimi sighs to Rodolfo: "Always yours, all my life!" (*Sempre tua per la vita!*), both agreeing "We'll part when the flowers bloom!" (*Ci lascerem alla stagion dei fior!*)

INTERVAL - 20 minutes

## ACT FOUR

Several months later Rodolfo and Marcello are back in their garret trying to work, each trying to convince the other they are unconcerned, but in reality both are distracted with thoughts of their former loves. (*In un coupe?*) Rodolfo is longing for Mimi and Marcello cannot forget Musetta. Their efforts in vain, they throw down pen and brush. Rodolfo sits looking at the little pink bonnet Mimi left behind, sighing, "*O Mimi, you'll never return*" (*O Mimi, tu piu non torni*), while Marcello complains that everytime he puts brush to canvas he sees Musetta's face (*Che ora sia?*) Schaunard comes in, carrying four bread rolls, with Colline, who brings a herring. They sit at the table, pretending it is a grand banquet with champagne and rare delicacies. Consuming their feast quickly, they decide to dance a quadrille, (*Gavotta. Minuetto*) resulting in a mock duel between Schaunard and Colline. Rodolfo and Marcello continue to dance around them, when suddenly there is a knock at the door. It is

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Musetta, who worriedly announces to her surprised audience that Mimi is seriously ill and has collapsed on her way up the stairs. (C'e Mimi....c'e Mimi che me segue e che sta male) Rodolfo and Marcello hurry to carry her in and place her on a bed, giving her a glass of water. She asks Rodolfo if he wants her there, to which he replies, "Ah! My own Mimi always! Always!" (Ah! Mia Mimi, sempre! Sempre!) Musetta whispers to the others that she had heard that Mimi was at death's door, and had gone to look for her. "Where could she be? I searched and searched...then saw her in the street. . .dragging herself pitifully along. She said: I'm dying. . .I want to die with him! Maybe he's waiting for me. Will you come with me?" (Dove stia? Cerca, cerca) Mimi, recovering slightly, sits up and looks around, telling Rodolfo how nice it is to be with them again, while Musetta asks what they have in the house in the way of wine or coffee. Marcello regretfully replies they have nothing. Mimi tells Rodolfo she is so cold and wonders if she will ever be able to warm her hands. Gently Rodolfo places them in his own hands to warm and begs her to rest. She calls "hello" to the others, then tells Marcello that Musetta is a very good girl, to which he agrees. Musetta draws him aside and hands him her earrings, instructing him to sell them for some medicine and to find a doctor. Rodolfo tells Mimi to sleep and before she closes her eyes, he promises he will never leave her. Having heard Mimi's wish for warm hands, Musetta explains to Marcello that it may be her last and she would like to fulfil it. Marcello is touched by her kindness and they leave together. Moved by the tender scene, Colline removes his overcoat, deciding to pawn it to buy food. "Old overcoat, listen . . . receive my thanks...farewell!" (Vecchia zimarra, senti...Le mie grazie ricevi . . . addio!) He turns to Schaunard and persuades him to go with him so that the couple can be undisturbed. When

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they have gone, Mimi opens her eyes and tells Rodolfo she has pretended sleep so they could be alone. (Sono andati?) I've so many things to tell you, or rather one thing, but as big. . .as deep and infinite as the ocean. You're my love and my whole life !" (Ho tante cose che ti voglio dire o una sola, ma grande come il mare, come il mare profonda ed infinita. Sei il mio amor, e tutta la mia vita!) Together they reminisce quietly over the beginnings of their love. She confesses she knew he had found the key that night and was grateful for the dark to cover her blushes, as he took her hand. She reminds him of his words: "What a cold little hand ! . . . Let me warm it !" (Che gelida manina!)

Just as Schuanard returns, she is seized with a sudden spasm. Marcello and Musetta also return, she with a muff, which she gives to Mimi, and he with a phial of medicine, saying the doctor is on his way. Mimi comments on how beautiful the muff is and how soft. Musetta's eyes fill with tears, but Mimi reproaches her worried look: "I'm all right...Here my love...always with you! My hands... in the warm...going to sleep. (Sto bene). Rodolfo anxiously asks Marcello what the doctor has said, while Musetta prepares the medicine for Mimi, murmuring a prayer that she may get well. Rodolfo, still hoping, asks Musetta if she really thinks it is serious; whereas Schaunard, approaching the bed, whispers to Marcello that she is dead. Colline enters, asking how she is (Come va?) to which Rodolfo replies that she is sleeping peacefully. Then, suddenly he becomes aware of the expressions on the faces of his friends. Marcello advises "Courage!" and running to the bed Rodolfo cries out: "Mimi...Mimi!"



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# MURGER AND PUCCINI

It is uncertain who it was among Puccini's circle who first suggested to fashion a libretto from Henri Murger's once celebrated novel *Scènes de la Vie de Bohème* (1851). It may well have been the composer himself or his publisher Giulio Ricordi who was a well read and educated man. But there are two persons who come into closer consideration: Luigi Illica and Ruggiero Leoncavallo. Illica, who had been one of the five collaborators on the libretto of Puccini's previous opera *Manon Lescaut*, was especially interested in French literature of which he is said to have possessed a large private library. Moreover, there is a passage in one of Ricordi's letters to the composer which could be interpreted in the sense that Illica might have been responsible for the choice of Murger's novel as a subject for Puccini's new opera. As for Leoncavallo, he possessed considerable knowledge of world literature, he was a gifted writer who wrote his own libretti, and he too had collaborated on the "book" for *Manon Lescaut*. Some time in 1893 he offered Puccini a libretto which he had drawn from Murger's novel and other writings by the Frenchman. Puccini is said to have read Leoncavallo's libretto but to have rejected it. (It is worth mentioning that for reasons which cannot be entered into here, the composer of *Pagliacci* was not persona grata with either Ricordi or Puccini.) A year later, during a chance meeting of the two composers at a cafe in Milan, Puccini dropped the remark that he had at last found a suitable subject for his next opera in Murger's *Scenes*, to which Leoncavallo replied with a vehement protest claiming priority rights over this subject. The sequel to this encounter was that the next morning the paper *Il Secolo* (whose editor Sonzogno happened to be also Leoncavallo's publisher) carried an announcement to the effect that Maestro Leoncavallo was working on an opera based on Murger's novel while Milan's afternoon

paper *Il Corriere della Sera* published a similar notice about Maestro Puccini. This two-horse race was won by Puccini. His *La Bohème* was first produced at Turin on February 1, 1896, while Leoncavallo's opera of the same name saw its first performance at Venice on May 6, 1897.

Murger (1822-1861), though a minor figure of French literature, was a writer of great charm, lively wit, keen observation, and he possessed the gift to move with the lightest of touch from the realm of comedy to that of pathos and tragedy. *Scenes de la Vie de Bohème*, with which he made his name, first appeared in installments in the Paris periodical *Le Corsaire* from 1847-1849, and was published in book form in 1851. In it Murger set out to describe, in a skilful blend of romanticism and realism (he was one of the forerunners of the later realistic school in France), the happy-go-lucky, hand-to-mouth existence of struggling young artists and their women friends in the Paris of the 1840s. The novel is autobiographical, for Murger himself had lived this sort of life and his premature death at the age of thirty-nine is said to have been hastened by the privations he had suffered during his youth. If several characters of his novel die of tuberculosis, it is because this disease took a very heavy toll among his friends. With some irony he called himself "un poète de l'école Poitrinaire", and with his knack for epigrams described Bohemian life as "the preface to the Hospital, the Academy, or the Morgue". For all its romantic exaggeration and youthful exuberance the novel gave an essentially true picture of "the gay and terrible life" in the Latin Quarter and Montmartre of Murger's time. On its appearance it caused a great stir, the more so as its characters and incidents were recognized as being taken from real life.

Thus the Rodolphe of the novel and of

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Puccini's opera is a portrait of Murger himself while Marcel is a composite character drawn after the writer Champfleury and two painters, Lazare and Tabar, who were all members of the author's circle of friends. Again Schaunard is the image of one Alexandre Schanne who dabbled in the arts but later settled down to a more prosaic life as manufacturer of children's toys. In the 1880s he published his *Souvenirs de Schaunard* which throws light on the authentic character of the persons and incidents described in Murger's novel. Colline is another compound portrait, the model for which was one Jean Wallon, a student of philosophy who kept the pockets of his coat crammed with books, and one Trapadoux, called in the novel "The green giant" because of his remarkable height and the faded colour of his ancient coat which once had been black.

This is the coat to which Colline of the opera, addresses his strangely moving farewell, "Vecchia zimarra, senti". Murger's Musette was, in real life, one Marie Roux, the mistress of Champfleury, and like the rest of Murger's midinettes and grisettes, an incurable coquette, and gold-digger. She had once stood model for Ingres and possessed a delightful voice, but sang out of tune, on account of which Murger gave her in the novel the name "Musette". The Mimi of the opera is another composite character into which Puccini's librettists telescoped several of Murger's women friends: Marie Vimal, a frail gentle and innocent-looking creature, who got herself involved in a criminal fraud and later went on the streets; Lucille Louvet, a charming midnette, who died of consumption in her early twenties and to whom Murger often refers as Mimi - hence the words in the Puccini opera, "They call me Mimi, but my name is Lucia"; and finally Juliette who, like Lucille, died of tuberculosis

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at a young age. Another character who lent a few traits to Puccini's Mimi was Murger's seamstress Francine. The episodes in the opera of the lost key and of Mimi's muff were taken from a chapter of the novel, entitled *Francine's Muff*. A literary fashion at the time being to adapt successful novels for the theatre, it was not surprising that Murger, in collaboration with Théodore Barrière, turned his *Scènes* into a five act play with the title *La Vie de Bohème* (1849). It brought the twenty-seven year old author such success that "I dreamed", he wrote later, "that I was the Emperor of Morocco and had married the Bank of France." This Play was also drawn upon by Puccini's librettists. For instance, the last act of the play is almost identical with the death scene of the opera and the *scène à faire* between Rodolfo and Mimi in Puccini's third act was evolved from a brief dialogue in the third act of the play. But the main source for the composer remained the novel.

It was certainly no easy task to fashion a libretto from Murger's book which is overcrowded with characters and incidents and in which the scenes change with the swiftness of a kaleidoscope. The librettists were Luigi Illica and Giuseppe Giacosa who thus began a collaboration which was to result in the three most popular successes of Puccini's career: *La Bohème*, *Tosca* and *Madama Butterfly*. The composer drove these two men almost to abject despair by his ceaseless demands for alterations, modifications, revisions, improvements, in order to obtain a libretto which should be "logical, concise, interesting and well-balanced". The libretto of *La Bohème* possesses all these qualities except that of logic. For like Murger's novel it represents a series of contrasting tableaux with no coherent thread of action to bind them closely together and make their sequence inevitable. Nor do the

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characters develop. From a purely dramatic point of view the second act, 'The Latin Quarter', is superfluous, yet for Puccini, to whom the evocation of local atmosphere mattered almost as much as a closely-knit action, it was an important act. Its most remarkable feature is the mastery with which the protagonists are dovetailed into constantly shifting crowd scenes. Originally the opera was conceived in three acts, opening with 'The Latin Quarter'. The addition of the present first act - 'The Garret' - entailed several advantages. It resulted in a better balance, for we now have two light-hearted acts followed by two essentially tragic acts.

Secondly, it afforded the composer an opportunity to show us his Bohemians in their private world before we see them in the hustle and bustle of the second act. More important still, Puccini was now able to introduce his chief characters (except Musetta) by stages and limn them in greater detail than would have been possible in the Latin Quarter act, in which his attention would have inevitably been divided between the protagonists and the surrounding crowd. The first act thus helps us to fix firmly in our minds the various individual characters and their relationships to one another. If the four acts of *La Bohème* are remarkably concise, this is largely due to Puccini who strongly insisted on cutting a number of superfluous details with which his

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librettists had crammed various scenes, such as an episode of a mountebank in the second act and a lengthy toast in the last act.

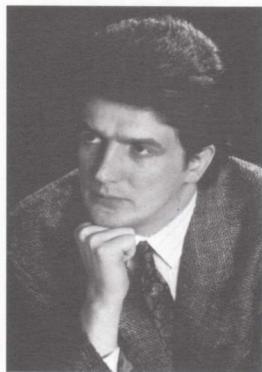
The first performance of *La Bohème*, conducted by Toscanini, then twenty-eight years of age, did not achieve the success the composer and his publisher had hoped for. The critics had been expecting a work in the full-blooded, tragic style of Puccini's previous opera, *Manon Lescaut*, instead of which they were given a work, a large portion of which was written in a light conversational manner. The music was found to be slight in substance and strong objection was taken to Puccini's harmonic audacities, such as the famous parallel fifths at the opening of the second and third acts. One critic went so far as to deliver himself of the prophecy that " *La Bohème*, just as it leaves no great impression on the spectator, will leave no great mark on the history of our opera." Yet, in the words of a French tag, the public showed more sense than Voltaire. By the end of February 1896 the opera had been given at Turin twenty-four times before sold-out houses, then came Rome and Palermo, and it was not long, before its fame spread abroad and it was recognised as the masterpiece it is. This opera firmly established Puccini on the map of international opera. Henceforth he was regarded as the true successor of Verdi.

Mosco Carner

## BIOGRAPHIES

### MAURIZIO COMENCINI / Tenor (Italy) - Rodolfo

A graduate of the Conservatory of Verona, Maurizio Comencini has sung in all of the major opera houses in his native land. Elsewhere in Europe he has sung at the Vienna State Opera, where he appeared last season as Ernesto in *Don Pasquale*, and as Rossini's Ramiro in Dresden, Almaviva in Hamburg and Verdi's Fenton in Bonn. In the USA he has sung Almaviva and Verdi's Alfredo with Palm Beach Opera. Other roles in his repertoire include Paolino in *Il matrimonio segreto*, Elvino in *La sonnambula*, and Nemorino in *L'elisir d'arnore* as well as the title roles in *Fra Diavolo*, *L'amico Fritz* and *La damnation de Faust*. He has also sung leading parts in Rossini's *L'occasione fa il ladro* and Mozart's *La finta giardiniera*. On CD he can be heard in recordings of rare operas by Cimarosa, Piccini, Morlacchi, Rossini, Donizetti and Wolf-Ferrari.



### VANESSA GRAY (UK) - Choreographer/Asst. Director

She is an Associate Artist at the Palace Theatre, where she is Artistic Director of the contemporary dance company Jumpstart. Opera productions she has choreographed include *Eugene Onegin* at the French Institute; *Aida* at Holland Park Festival; *Dido and Aeneas* for the London Festival Orchestra; *La Bohème* for Crystal Clear Opera and *Don Giovanni* for Stowe Opera. Last year she re-staged the choreography for the Royal Opera's production of *Die Meistersinger* in Italy. She has also assisted choreographer Ian Spink on ENO's *Inquest of Love* at the Monnaie in Brussels and Ron Howell on Glyndebourne's *Onegin*. Future engagements include assistant director for CBTO's new *Macbeth*.



### MAIRÉAD HURLEY (Ireland) - Repétiteur

Mairéad studied under Rhona Marshall at the RIAM in Dublin as well as at UCD and the National Opera Studio in London. She currently works as répétiteur at the DIT College of Music. She has performed extensively throughout Ireland and the UK as recitalist, accompanist and répétiteur.

She has prepared operas for Opera Ireland, Opera Touring Company, Opera Northern Ireland and the RTÉ Proms. Most recently she toured Northern Ireland with ONI's *The World of Opera* and her next work with that company will be as répétiteur for their new productions of *Madama Butterfly* and *Idomeneo*.



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### PAUL KEOGAN (Ireland) - Lighting Designer

Born in Dublin, he studied drama at Trinity College and at Glasgow University. Since graduating he has been working as a lighting designer on a freelance basis. Much of his work has been with dance companies such as Icontact, Daghdha and Irish Modern Dance Theatre. Since 1994

Paul has been Production Manager for Project Arts. His recent work includes *That Dublin Mood* for Opera Theatre Company, *The Silver Tassie* at London's Almeida Theatre, *Danti Dan* at Dublin's Project Theatre and

The Hampstead Theatre in London; *The Gay Detective* at the Project and *The King and I* at the Olympia.



### ANTHONY NORTON / Tenor (UK) – Parpignol

Now based in Dublin, he was born in Manchester, where he studied piano and 'cello. He graduated with honours from Trinity College London in 1988. Following three years in the chorus of Scottish Opera he moved to Milan where he did a similar job at La Scala whilst studying with Franco Castellana. He made solo appearances there as well as at the

Festivale Internazionale d'Arte di Montepulciano in Glanart's *Leyla e Medjnum*, Casella's *Orfeo* and Mahler's *Das Lied von der Erde*; and at the Teatro Lyrico Sperimentale in Spoleto, where he created the role of Poe in the world premiere of Augusta Reid-Thomas's *Lygeia*. In concert he performs regularly with pianist Loris Peverada and his varied repertoire includes music by Stravinsky, Britten, Mozart, Reich and Bernstein.

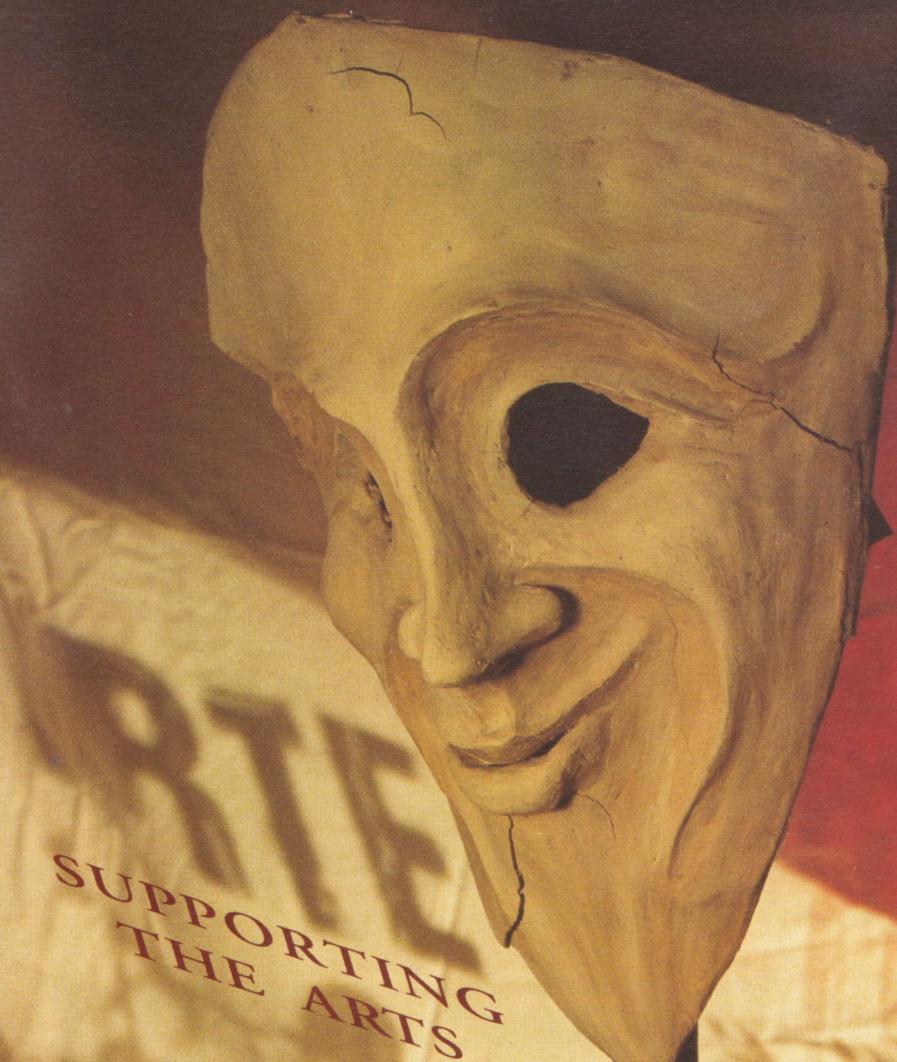


### GERARD O'CONNOR / Bass (Ireland) - Colline

Born in Galway, he was the first recipient of the Guinness Bursary at the National Opera School in London. He sang the Bonze in Opera Ireland's

*Madama Butterfly* in 1993, the year in which he also appeared in Paisiello's *Il barbiere di Siviglia* at Wexford Festival Opera. Last year he doubled the roles of Badger and Parson in Opera Northern Ireland's production of Janacek's *The Cunning Little Vixen* and he has sung Alidoro in *La Cenerentola* at Castle Ward, the Abbot in *Curlew River* at the Covent Garden Festival, Simone in *Gianni Schicchi* at Holland Park, and St. John in the world premiere of James Wilson's *A Passionate Man* in Dublin. More recently he has toured Ireland, Belgium, and the Netherlands in OTC's *Zaide*; and sung in Tchaikovsky's *The Enchantress* at the Brighton Festival and *The Bohemian Girl* for RTÉ.





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## BIOGRAPHIES

### PHILIP O'REILLY / Bass-Baritone (UK) - Benoit/Alcindoro

Currently living in Ireland, he was born in Coventry, studied with Otakar Kraus and made his debut with Glyndebourne Touring Opera as Don Magnifico in *La Cenerentola*. With Opera North he sang Sharpless in *Butterfly*, Marti in *A Village Romeo and Juliet* and Nactigal in *Die Meistersinger* and he has sung Mr Gadge in *Albert Herring* and Paolo in *Simone Boccanegra* at Glyndebourne, where he also appeared in Osborne's *The Electrification of the Soviet Union*. Last year he was Don Pasquale at the RTÉ Proms and Jonathan Swift in the premiere of James Wilson's *A Passionate Man*. For ONI he recently appeared as Don Fernando in *Fidelio* and he has just completed four Christmas concerts at St John's Smith Square in London. Forthcoming engagements include two *Elijahs* in Japan, a recital in Boston and the role of Wotan in a multi-media production of Wagner's *Ring*.



### ANDREA PICCINNI / Baritone (Italy) - Schaunard

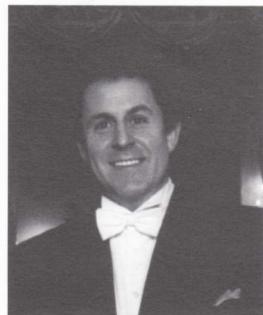
A native of Verona, he studied there at the Conservatory as well as with Maestro Luciano Bianchini in Genoa. After an early period in comprimario roles, he made his principal debut as Gianni Schicchi at Pisa in 1987. He has since enlarged his repertoire to include Sharpless in *Madama Butterfly*, Marcello and Schaunard in *La Bohème*, Escamillo in *Carmen*, Silvio in *Pagliacci*, Amonasro in *Aida*, Germont in *La traviata* and the title role in *Rigoletto*. It was in this last role that he won the Mattia Battistini contest in Rieti.



### RICO SACCANI (USA) - Conductor

Born in Tucson, Arizona, he was originally a pianist, in which capacity he played over 300 concerts either as recitalist or soloist with orchestra. He began conducting studies with Gustav Meier at the University of Michigan and later worked with Bernstein, Ozawa, Previn and Ormandy at Tanglewood. Since winning first prize at the Herbert von Karajan Conducting Competition in 1984, he has been recognised as one of today's outstanding interpreters of the Italian operatic repertoire. He has conducted at the Vienna State Opera, the New York Metropolitan, the Paris Opera and at many other houses, including Monte Carlo, Rome, Dresden, Naples, Genova, Hamburg, Cologne, Lyon, Bilbao and Houston.

He has also conducted at the Verona Arena and at the Puccini and Rossini Summer Festivals as well as at Catania's Teatro Bellini and the Hungarian State Opera in Budapest. This season he will make his debut at the Opera-Comique in Paris and at Florence's Maggio Musicale. He has recently been appointed principal Guest Conductor at the Cologne State Opera. On Naxos CDs he conducts Verdi's *Aida*, which was recorded in Dublin a few years ago.



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Melodramma in two acts  
(Sung in Italian)  
Ottorino Respighi  
(1887 - 1936)

Booking opens:  
Priority: 5 May 1997  
General: 3 June 1997

## BIOGRAPHIES

### FERGUS SHEIL (Ireland) - Chorus Master/Head of Music

Fergus Sheil, who makes his operatic conducting debut with *L'elisir d'amore* on 8 December, was recently appointed Chorus Master/ Head of Music for Opera Ireland. He was born in Dublin and studied music at Trinity College, where he formed his own orchestra. With Arts Council assistance he studied conducting with Leon Barzin in Paris and at masterclasses in England, Germany and Italy. He began working in opera at Wexford Festival in 1993, initially as Assistant Conductor and then as Chorus Master, a function he repeated for Opera Ireland in its 1996 productions of *Tosca* and *The Magic Flute*. He has also directed contemporary works for Opera Theatre Company. Since 1989 he has conducted student, amateur and youth orchestras throughout Ireland and last year he won the BRI Conducting Competition in the UK. He was subsequently engaged by the RTÉCO, with whom he has already made a number of broadcasts, including some of music by young composers. He has also conducted the St Cecilia Orchestra and recently made his UK debut with the Northern Sinfonia in Durham.



### DANIEL SLATER (UK) - Director

Daniel Slater not only directs; he translates works for the stage as well. He has worked as Assistant Director of the Tricycle Theatre and of the Nottingham Playhouse. In drama he has directed the world premieres of *Grab the Dog* (RNT Studio), *The Mark* (Soho Theatre Company), *Gangster Apparel* (Old Red Lion) and *Up Shit Creek* (Canal Cafe). He also directed *Twelfth Night* at the Nottingham Playhouse and next year he will direct the world premiere of *Life Goes On* at the Basingstoke Playhouse. In opera he has directed *Eugene Onegin* for Co-Opera and assisted on the revival of a *La Bohème* at Opera North. Following his Opera Ireland *Bohème*, he will direct a revival of the same production for Scottish Opera as well as a new production of *The Bartered Bride* for Opera North. As a translator his work includes *Olga's Room* and *Let the Sun Live Forever* for the Royal Court and *The Guilty Mother* for Co-Opera. He is currently translating *Victor* for the Nottingham Playhouse.



### KATHRYN SMITH / Soprano (Ireland) - Musetta

Born in Dublin, she trained with Veronica Dunne at the DIT College of Music. A familiar and popular soprano, she sings regularly at venues all over Ireland. In opera she has sung the title roles in *La traviata*, *Tosca* and *The Merry Widow* as well as Donizetti's *Adina* and *Norina*, all with English Touring Opera. For Scottish Opera she toured as Konstanze in Mozart's *Die Entführung aus dem Serail*. She has appeared frequently on RTÉ and, more recently, BBC television as well as taking the singing role of Aida in Jim Sheridan's *Risen People* at the Gaiety Theatre in Dublin. At Kilkenny Arts Week in August she deputised at very short notice for the indisposed tenor Ronan Tynan and recently sang the role of Adele in Lyric Opera's semi-staged production of *Die Fledermaus* at the National Concert Hall in Dublin.



## BIOGRAPHIES

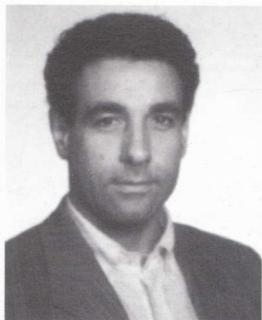
### MARIA SPACAGNA / Soprano (USA) - Mimi

Maria Spacagna has already sung the role of Mimi at the Metropolitan in New York and in Puccini's home town at Torre del Lago. A graduate of the New England Conservatory of Music, her career has taken her to the great opera houses on three continents. She was the first American to sing Butterfly at La Scala and at Torre del Lago, and she has repeated the role at The Met, in Munich, Berlin, Cologne, Venice and other opera centres in Europe and North America. Her wide range of roles includes Puccini's Liu and Verdi's Luisa Miller, Amelia (in *Boccanegra*) and Lina (in *Stiffelio*), all of which she has sung at the Met. Other roles in her repertoire include Mozart's Countess; Verdi's Desdemona, Violetta, Gilda and the Trovatore Leonora; Maddalena in *Andrea Chenier*; Marguerite in *Faust*; and the title roles in Dvorak's *Rusalka* and Mascagni's *Lodoletta*. Her recordings include Vivetta in Cilea's *L'arlesiana* and the title roles in Mascagni's *Lodoletta* and the new premiere recording of the original 1904 La Scala version of *Madama Butterfly*.



### ANDREA ZESE / Baritone (Italy) - Marcello

Initial training at the Conservatory of Rovigo was followed by studies with Rina Malatrasi and Enza Ferrari. He was among the winners of the 1988 Maria Callas Competition and the 1988 and 1990 Giacomo Puccini Competition. In 1991, the year in which he made his debut as Sharpless at Marsala, he won the Gino Bechi Scholarship at the Mario del Monaco Competition. The following year he participated in a programme for young Italian singers which was transmitted by RAI. Then came two more prizes: the Liro d'oro in 1992 and the Ettore Bastianini in 1993. Since then he has been performing regularly in the opera houses of Padova, Verona, Mantova, Udine, Bergamo, Rovigo, Treviso and Cremona where his roles have included Verdi's Luna and Germont; Puccini's Marcello; and Enrico in *Lucia di Lammermoor*. Other operas in his repertoire are *Don Carlo*, *Falstaff*, *La forza del destino*, *Rigoletto*, *Un ballo in maschera*, *Andrea Chenier*, *Edgar*, *Le villi* and *Il tabarro*. In 1995 he sang Barnaba in *La Gioconda* and made his debut as Verdi's *Macbeth* at the Opera of Palma di Majorca, alternating with Juan Pons.



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<i>Ave Maria</i>	1959	<i>Orfeo ed Euridice</i>	1960, 1986	<i>Il barbiere di Siviglia</i>
<i>Il medico suo malgrado</i>	1962			1942, 1991
<b>Michael W Balfe</b>		<b>Charles Gounod</b>		<i>La Cenerentola</i>
<i>The Bohemian Girl</i>	1943	<i>Faust</i>	1941, 1995	1972, 1995
		<i>Roméo et Juliette</i>	1945	<i>L'italiana in Algeri</i>
<b>Ludwig van Beethoven</b>		<b>George F Handel</b>		<b>Camille Saint-Saëns</b>
<i>Fidelio</i>	1954, 1994	<i>Messiah</i>	1942	<i>Samson et Dalila</i>
				1942, 1979
<b>Vincenzo Bellini</b>		<b>Engelbert Humperdinck</b>		<b>Bedřich Smetana</b>
<i>La sonnambula</i>	1960, 1963	<i>Hänsel und Gretel</i>	1942, 1994	<i>The Bartered Bride</i>
<i>Norma</i>	1955, 1989			1953, 1976
<i>I puritani</i>	1975	<b>Leos Janáček</b>		<b>Johann Strauss</b>
		<i>Jenufa</i>	1973	<i>Die Fledermaus</i>
				1962, 1992
<b>Benjamin Britten</b>		<b>Ruggiero Leoncavallo</b>		<i>Der Zigeunerbaron</i>
<i>Peter Grimes</i>	1990	<i>Pagliacci</i>	1941, 1973	1964
				<b>Richard Strauss</b>
<b>Georges Bizet</b>		<b>Pietro Mascagni</b>		<i>Der Rosenkavalier</i>
<i>Carmen</i>	1941, 1989	<i>L'amico Fritz</i>	1952	1964, 1984
<i>Les pêcheurs de perles</i>	1964, 1987	<i>Cavalleria rusticana</i>	1941, 1973	<b>Ambroise Thomas</b>
				<i>Mignon</i>
<b>Gustave Charpentier</b>		<b>Jules Massenet</b>		1966, 1975
<i>Louise</i>	1979	<i>Manon</i>	1952, 1980	<b>Peter Ilich Tchaikovsky</b>
		<i>Werther</i>	1967, 1977	<i>Eugene Onegin</i>
				1969, 1985
<b>Francesco Cilea</b>		<b>Wolfgang Amadeus Mozart</b>		<i>The Queen of Spades</i>
<i>Adriana Lecouvreur</i>	1967, 1980	<i>Così fan tutte</i>	1950, 1993	1972
		<i>Don Giovanni</i>	1943, 1995	<b>Giuseppe Verdi</b>
<b>Domenico Cimarosa</b>		<i>Idomeneo</i>	1956	<i>Aida</i>
<i>Il matrimonio segreto</i>	1961	<i>Die Entführung aus dem Serail</i>	1949, 1964	1942, 1984
		<i>Le nozze di Figaro</i>	1942, 1991	<i>Un ballo in maschera</i>
<b>Claude Debussy</b>		<i>Die Zauberflöte</i>	1990, 1996	1949, 1992
<i>Pelléas et Mélisande</i>	1948			<i>Don Carlos</i>
				1950, 1985
<b>Léo Delibes</b>		<b>Jacques Offenbach</b>		<i>Ermanni</i>
<i>Lakmé</i>	1993	<i>Les contes d'Hoffmann</i>	1944, 1979	1965, 1976
				<i>Falstaff</i>
<b>Gaetano Donizetti</b>		<b>Amilcare Ponchielli</b>		1960, 1977
<i>Don Pasquale</i>	1952, 1987	<i>La Gioconda</i>	1944, 1984	<i>La forza del destino</i>
<i>L'elisir d'amore</i>	1958, 1996			1951, 1973
<i>La favorita</i>	1942, 1982	<b>Giacomo Puccini</b>		<i>Macbeth</i>
<i>La figlia del reggimento</i>	1978	<i>La Bohème</i>	1941, 1996	1963, 1985
		<i>Gianni Schicchi</i>	1962	<i>Nabucco</i>
<b>Friedrich von Flotow</b>		<i>Madama Butterfly</i>	1942, 1993	1962, 1986
<i>Martha</i>	1982, 1992	<i>Manon Lescaut</i>	1958, 1991	<i>Otello</i>
		<i>Suor Angelica</i>	1962	1946, 1981
<b>Umberto Giordano</b>		<i>Tosca</i>	1941, 1996	<i>Rigoletto</i>
<i>Andrea Chénier</i>	1957, 1983	<i>Turandot</i>	1957, 1986	1941, 1994
				<i>Simon Boccanegra</i>
<b>Fedora</b>	1959	<b>Licinio Refice</b>		1956, 1974
		<i>Cecilia</i>	1954	<i>La traviata</i>
				1941, 1994
				<i>Il trovatore</i>
				1941, 1995
				<b>Richard Wagner</b>
				<i>Der fliegende Holländer</i>
				1946, 1964
				<i>Lohengrin</i>
				1971, 1983
				<i>Tannhäuser</i>
				1943, 1977
				<i>Tristan und Isolde</i>
				1953, 1964
				<i>Die Walküre</i>
				1956
				<b>Ermanno Wolf-Ferrari</b>
				<i>Il segreto di Susanna</i>
				1956



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